

## MAJOR AND MINOR.

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All Music that appears in the REVIEW can be had in sheet form.

**Remenyi.**—Edouard Remenyi, the Hungarian violinist, will return to London this Fall.

When the Lord Chief Justice, of England, orders *Cook's Extra Dry Champagne*, it's a sad commentary on our Anglomaniacs.

**Xaver Scharwenka** will begin an American concert tour in January at the Metropolitan Opera House, New York, with the assistance of Anton Seidl and his orchestra.

"**Frank's Headache Cure**" can be had at Frost & Ruf, druggists, Seventh and Olive Streets.

**Genelli** keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

**Tamagno.**—An Italian paper is authority for the statement that Tamagno has announced that at the conclusion of his South American engagement he will retire from the stage and live on his estate at Varese.

The illustrations of Wordsworth's poems by leading American artists have long been one of the admirable features of *Harper's Magazine*. The September number of that periodical will contain a full-page illustration of the sonnet "Aix-la-Chapelle," drawn by Alfred Parsons.

**J. M. Jenkins**, of Kansas City, died of apoplexy. He had been in the piano and organ business for a great many years. The business will be continued by his sons.

**Eugene d'Albert**, the popular Scotch pianist, has left Eisenach and is now at Meran, where he will spend the rest of the summer. He is at work on his opera as well as on a sonata for violoncello and piano. D'Albert will appear next winter not only as a pianist but also as an orchestral leader.

**Miss Mary Howe**, the American soprano who appeared at the Padeloup concerts in Paris and Kroll's Garden, Berlin, will appear in the leading concerts in the principal cities of the United States, under the management of Mr. L. M. Ruben, next season. She is credited not alone with having an extraordinary high soprano voice and perfect execution, but with being the handsomest woman now before the public.

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**Miss Stella Sisson**, who has been teaching in the Chicago Musical College for the past three years, sailed for Berlin, Germany, August 6. She was accompanied by three of her pupils, Miss Ella Dahl, Miss Matilda Stumpf and Miss Schaffer. Miss Sisson expects to remain abroad two years.

**Rubinstein**.—The great composer and pianist has been leading a life of seclusion this summer at the Badweiler Baths in Germany, busy composing. He does not expect ever to revisit America, and he intends next year to resign his position as Director of the St. Petersburg Conservatory.

**Mme. Materna** will give a series of performances of her principal personations in the Wagner repertory at the Opera, Vienna, next winter, and will then retire from the stage. It is possible she will follow the example of Mme. Malling, who has been appointed professor of singing at the Conservatory, Prague.

**Bayreuth**.—Frau Cosima Wagner and her daughters, Eva and Isolde, have just returned from their short trip to Italy: Frau Wagner is superintending the preparations for the coming festival of 1891; it seems that "Tannhauser" will be produced in an uncommonly magnificent style, the *mise en scene* alone costing nearly \$60,000.

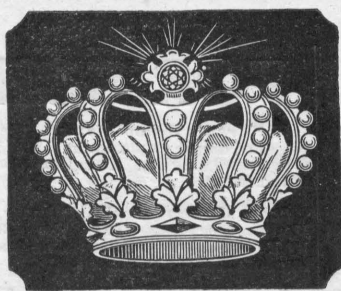
**J. A. Carson** gave a Parlor Recital at the residence of H. L. Horwitz, Carrollton, Ills., on the 19th ult. The programme included "The Merry Wanderer," Lange; "Forest Birds," waltz, Sidus; Tillie's Favorite Rondo, Sidus; "Maidens Longing," Goldbeck; "The Burlesque," op. 20, No. 9. Kroeger, dedicated to Mr. Carson, "German's Triumphal March," Kunkel, and "Gondoliera," Conrath.

**A. P. Ecker & Bro.**, opticians, 617 Olive St., have put up new and improved facilities for grinding special spectacle lenses and can now on very short notice grind the most difficult combinations of lenses to suit the various defects in vision. They also carry a very large and selected stock of the best makes of French opera glasses, shell lorgnettes, drawing instrument, microscopes, etc. We can recommend these gentlemen as very reliable, accommodating and very reasonable in their charge.

**Chas. Keidel, Jr.**, son of Mr. Keidel, partner in the firm of Wm. Knabe & Co., called at our office and reported trade as booming up big, with unparalleled prospects for the coming season. Mr. Keidel, Jr., is a fine looking young man of 21 years and does justice to the illustrious family from which he comes. The firm is as successful in its sons as in its magnificent pianos and has every reason to deem itself blessed.

It may be interesting to know that a violin is composed of seventy pieces. Maple, pine and ebony are the woods used—maple for the back, the neck, the side pieces and the bridge; pine for the belly, the bar, the coins and blocks, the side linings and the sound post; ebony for the fingerboard, the tail board, the nut, the guard for string of tail board, the pegs and the button.

"The Dude's March" or, as it is entitled in the original German, "Gigerl" is the latest European musical success, and Gilmore is making a great hit with it and will undoubtedly make it his leading encore piece at the coming Exposition concerts. Communications from gentlemen now in Europe, and reports from others who have recently returned say that in Vienna, Berlin, Paris and London, and, in fact, all over Europe, everybody is whistling "The Dude's March." Within a short time everybody will be whistling it in the streets of all the cities of America. "The Dude's March," the first successful effort of a young Austrian composer named J. F. Wagner—no relation to the other Wagner—will be more heard in the streets of our cities and in our drawing-rooms than "The Boulanger March."



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# MUSICAL REVIEW

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## ST. LOUIS EXPOSITION.

The Exposition will open Sept. 3d, and close Oct. 18th. The first week will be essentially St. Louis week and preparations have been made to have a complete exhibit on the opening day.

Prof. A. Bafunno's Band of forty-five Pieces will play and Miss Alice Raymond, of Washington City cornet virtuoso will play a solo at each concert. There will also be two tableaux each evening, representing art, science, mechanics and agriculture. These tableaux are elaborate and artistically managed and will be equal to any ever presented to the public. Col. P. S. Gilmore will make his bow with his renowned band and have sway Sept. 10th.

The display will be presented in new designs and will be given in a pleasing and attractive manner. The Electric display will be rich in novelties and useful machines and on a scale not heretofore attempted. The Missouri Fish Commission, of which the Hon. Han Galliehs is chairman, under the management of the resident commissioner Major E. Cunningham, is working like true disciples of Ike Walton will surely make a unique and popular show of the several varieties of the finny tribe. The water will be filtered and the theory of fish locomotion made plain to bystanders. The Colorado Exhibit will consist of the mineral and agricultural wealth of that state. South eastern Missouri will present in a most attractive way its riches. The Exposition will offer this year a most distinctive and agreeable recreation to the public for a moderate admission fee which entitles it to the support and makes it their Exposition, the pride of St. Louis City and State.

## HENRY KROEGER, JR.

The sudden death of Henry Kroeger, Jr., of the well-known firm of Kroeger & Sons, piano manufacturers, New York, was one of the saddest of occurrences.

We extend our heartfelt sympathy to his worthy parents and brother.

## CHRISTINE NILSSON AS SHE IS.

A gentleman, who has recently returned from Paris, was entertaining some of his friends a few nights ago with a description of Christine Nilsson. "I met her here," he said, "very frequently during her tours in this country, and was as much taken up by her marvelous charm of manner and distinguished beauty as most of my countrymen. I had read a good many stories about her falling off of late years, but then I had read the same sort of things frequently concerning Mme. Patti, and yet when she came back to see us she was as sweet, winsome and attractive a woman as when she went away. For some reason or other people always couple the two great singers and judge them by one another. My call on the Swedish nightingale was not a social one. It hinged on a favor which a firm of pianomakers wished to get from the former prima donna, and I was politely received. I found Mme. Nilsson—she will never be known by any other name to us—to be quite deaf, and to have gone off physically at a rate that was astonishing. Obesity has marked her for its own, and the distinction of carriage, including her lofty and serene manner of holding her head with the chin well up in the air, has all disappeared. She does not resemble the Nilsson of old physically in any particular except the eyes. They still retain their tranquil beauty."—Sun.

Similarity of Tastes.—Miss Oldmaid (cultivated pianist)—"Yes, I always play classic music: Mozart, Beethoven and Haydn, you know." Little boy—"You're just like my mamma. She don't play anything but the pieces that was new when she was young."

## CITY NOTES.

Welcome to Gilmore and his great band!

Otto Bollman is back from his Eastern trip.

C. H. Johnson, organist of Pilgrim Church, took a trip East.

Sig. G. Parisi, the eminent violinist, has removed from 1628 Olive to 2019 Olive.

There is only one Gilmore and we have a monopoly on that one for the Exposition.

Col. P. S. Gilmore comes again with his incomparable band to fill the Exposition Music Hall nightly with enthusiastic audiences.

Miss Alice Pettingill wishes to announce to her patrons and friends that she will resume her classes in music September 1, 1890, at her rooms, No. 515 Vandeventer Avenue.

Henry Groffman took an extended tour by way of Point Comfort, Va., to New York. He visited all the fashionable watering places and had an enviable time. Col. Gilmore invited him to sing a solo at Manhattan Beach. Mr. Groffman is popular everywhere.

G. Adolph Schenck, whose studio at 108 South Fourth Street, is the best known teacher of Drawing, Carving and Modeling in the city. All the fine wood carving at Faust's and the principal houses in the city has been done by him, his pupils are given every advantage.

What's in a name? There's magic in Gilmore's. Watch the crowd when it surges to the Exposition Hall. See its beaming face when the familiar form of Gilmore appears upon the stage. What a look of expectation when the quick rap of the baton calls to prepare, and when the music begins everyone feels it is all for him.

Mme. Ysidora Clarke, the favorite cantatrice, head of the vocal department of the Beethoven Conservatory, is at the Everett House, New York, the guest of Mr. and Mrs. Frank Coleman. Mme. Clarke is quite a favorite in New York musical and social circles, and is the recipient of marked attention on her annual visits since she abandoned the metropolis for St. Louis.

A fishing party composed of Messrs. Ehling, Heerich and Hammerstein spent a few weeks out of the city. The trio came back looking first class, thanks to Mr. Geo. Heerich's good coffee which Victor Ehling declared horrible; his face is either coffee stained or sunburnt, probably the latter. Mr. Hammerstein was three days without a bite. The markets are over-stocked with fish they brought back.

The pupils and friends of Mrs. K. J. Brainard, the popular and efficient teacher at Mary Institute will be pained to learn of a serious accident that happened her at Davenport, Iowa. Shortly after her arrival there, on her annual vacation, she was thrown from a carriage by a frightened horse and very seriously bruised and lamed, her left shoulder and right leg being sprained.

The result proved more serious than at first supposed for most of the summer has been taken up by the unfortunate accident. Mrs. Brainard is also directress of the K. J. B. Ladies Quartette.

## MAJOR AND MINOR.

Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen or the slate, and a mode of discipline scarcely inferior in efficacy to the dull lesson of the horn-book, learned under the fear of the searching experiment of the birch or the ferrule. It is a study and an amusement, a discipline and a sport.

It produces in a remarkable degree the effect attributed by a classic poet to all the elegant arts of softening the character and refining the manners.

SAMUEL A. ELIOT.

St. Patrick's Roman Catholic Cathedral, New York, is to have a chime of bells. Archbishop Corrigan has given the order to the Clinton H. Meneely Bell Company and work upon their manufacture and hanging will begin at once. The chime will include 15 bells of a total weight of 30,000 pounds. gauged to the following tones: B flat 6,500 pounds; C, 5,150 pounds D, 3,500 pounds, E Flat, 3,050 pounds, E 2,550 pounds; F, 1,050 pounds; G, 1,600 pounds; A flat, 1,225 pounds; A, 1,025 pounds; B flat, 800 pounds; C, 650 pounds; D, 550 pounds; E flat, 500 pounds; E, 450 pounds and F, 400 pounds. The chime will cost about \$15,000.

The annual picnic of the employees of Wm. Knabe & Co's., piano factory was held at the Eastern Schuetzen Park, on the 7th ult. The festivities began at 11 A. M., and by 3 P. M., a large crowd had assembled to welcome the members of the firm, accompanying the Mayor and Secretary Love. They were met by the executive and reception committees, and were escorted to the Mansion House and thence to the band stand, where Mr. F. Scherer, president of the executive committee, made the address of welcome. Mr. Ernest Knabe, Sr., next spoke, and was followed by the Mayor, who said it gave him great pleasure to be with the picknickers. He spoke in complimentary terms of the enterprise, which gave so many persons employment, and congratulated the Messrs. Knabe upon the existence of such cordial relations between employers and employees. Mr. E. Knabe, Jr., finished the speechmaking, after which there was a collation served in the Mansion House, at which the Mayor, Colonel Love, the Messrs. Knabe and their families and other invited guests were present. Two bands of music enlivened the day's festivities. Very large crowds went out during the afternoon and evening, and the cars were packed. A number of very handsome prizes were awarded to both ladies and gentlemen in the evening for success in prize shooting, ten-pin rolling and other spots.

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She—"Oh, see that scarecrow out there in the field!" He—"That isn't a scarecrow."—"It must be; see how motionless it is."—"That's the hired man at work."

The Association of Commerce and Industry has published a profusely illustrated Guide of Geneva, Switzerland, which contains an excellent map of that city and a large amount of information relative to the same and the Swiss Industries and Educational Institutions, Historical Notes, etc., etc. The book will be sent free of charge upon application to the New World Travel Co., Tourist and Excursion Agents, 321 Broadway, New York.

Mrs. A. F. Newland opens a Piano Studio at 3300 Washington Ave., 2d floor, Sept. 8th. Several rooms are fitted up with first-class pianos, practice clavier, technicon, etc., in fact every thing needful for thorough teaching. All practicing is to be done under the personal supervision of teachers specially trained in such work. This is somewhat of a new departure but seems to be a move in the right direction and worthy the commendation and encouragement of every conscientious parent. The great drawback in the young pupil's musical training is its ignorance of the proper and judicious mode of practice. The pupil is too prone to tire after a few minutes practice and very often undoes the good work done with the teacher. How to practice is an art in itself and can only be acquired under proper guidance. Mrs. Newland's wide experience in teaching both in the school and at home has fitted her preeminently for the good work she is undertaking.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

Yeast—"Do you quarrel with your neighbor yet about his hen coming over in your garden?" "Crimsonbeak—"No, we're all over that now." "Buried the hatchet?" "No, better still; buried the hen."

Master—"Bring me some matches that will light." Servant returns with them. "Deuce take your matches, not one of them will light." Servant—"That's very queer. I tried every one."

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# THE AVALANCHE.

F. Chopin, Op. 25, No. 11.

Allegro con brio. C - 69.

Lento. - 69.

First system of the score. The right hand part begins with a series of sixteenth notes, marked *p tenuto.* The left hand part is marked *pp* and *rit.* The system concludes with a *frisoluto.* section in the right hand, marked *marcato.* Fingerings are indicated by numbers 1-5 above the notes.

Second system of the score. The right hand continues with rapid sixteenth-note passages. The left hand features chords and single notes. A *dimin.* (diminuendo) marking is present in the right hand. The system is marked with *Red.* and *\** symbols.

Third system of the score. The right hand part shows increasing intensity with *mf* (mezzo-forte) and *f* (forte) markings. The left hand provides harmonic support. The system includes *Red.* and *\** markings.

Fourth system of the score. The right hand part features a *cres.* (crescendo) marking. The system is marked with *Red.* and *\** symbols.

Fifth system of the score. The right hand part includes a *dimin.* (diminuendo) marking. The system is marked with *Red.* and *\** symbols.

Von Bülow's version.

Sixth system of the score, labeled 'Von Bülow's version'. It shows a different fingering and phrasing for the right hand, starting with a *mf* (mezzo-forte) marking and ending with a *dim.* (diminuendo) marking. The system is marked with *Red.* and *\** symbols.



This page of musical notation is for a piano piece, likely a solo or a duet. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with dynamic markings and performance instructions.

The dynamics and performance markings are as follows:

- System 1:** *meno f* (top staff), *dolce.* (bottom staff), *espressivo.* (top staff).
- System 2:** *cres.* (bottom staff), *f* (bottom staff).
- System 3:** *più f* (bottom staff).
- System 4:** *dimin.* (bottom staff).
- System 5:** *mf* (bottom staff).
- System 6:** *cres.* (bottom staff), *ff* (bottom staff).

The notation also includes various performance markings such as *Red.* (Reduction), *\*.* (star), and *3* (triplets). The piece concludes with a *ff* (fortissimo) marking and a final chord.



8

*f*

Red.

*dimin.*

Red.

*mf* *fx. cres.* *dim.*

Red.

*menof* *leggiere. mf*

Red.

*p* *cres.*

Red.

*marcato. f* *ten.* *cres.*

Red.



*più f* *cres. molto.*

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

*fp espress.* *Red.*

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

*poco più f* *cres.*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

*f marcato.* *Red.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

*cres.*

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

*f*

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.



Handwritten musical score system 1. Treble and bass staves. Dynamics: *piu f*, *ten.*, *fz*. Performance markings: *meno marcato.* Fingerings and slurs are present.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *fz*, *mf*. Performance markings: *molto cres.* Fingerings and slurs are present.

Handwritten musical score system 3. Treble and bass staves. Dynamics: *ff*, *meno f*, *cres.*, *fz*. Performance markings: *meno marcato.* Fingerings and slurs are present.

Handwritten musical score system 4. Treble and bass staves. Dynamics: *ff*, *meno f*, *cres.*, *fz*. Performance markings: *meno marcato.* Fingerings and slurs are present.

Handwritten musical score system 5. Treble and bass staves. Dynamics: *cres.*, *fz*. Performance markings: *meno marcato.* Fingerings and slurs are present.

Handwritten musical score system 6. Treble and bass staves. Dynamics: *molto. cres.*, *f*, *fz*. Performance markings: *meno marcato.* Fingerings and slurs are present.



This musical score is for the first piece, 'The Merry Widow', from the operetta. It is in 2/4 time and features a key signature of one flat (B-flat). The score is written for a piano and a vocal soloist. The piano part includes a 'Cres.' (Crescendo) marking and a 'Ped.' (Pedal) marking. The vocal part includes a 'Cres.' marking and a 'Ped.' marking. The score is divided into two systems, each with a treble and bass staff. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music is characterized by its rhythmic complexity and melodic lines.







# ALICE.

## ROMANCE.

In presenting this new edition of my "Alice," Romance, to the public I can not but say that the labor of editing it was one of special pleasure, in as much as it enabled me to free this, one of my very earliest compositions, from the many youthful shortcomings and inellegancies with which it was so conspicuously laden. I also take pleasure in thanking Messrs Kunkel Brothers, the leading artistic music publishers of America, for having invited me to edit Alice, for, without their suggestion to do so, it would, no doubt, never have been done. Joseph Ascher.

Moderato Capriccioso ♩ - 120.

Joseph Ascher.

*p* *Ped.* *poco a poco cres:*

*f* *ff* *poco a poco.* *Ped.*

*cres:* *f* *ff* *Ped.* *\* Ped.*

*agitato ed un poco più mosso.* *mf* *cres.* *f dim. rall.* *dolce.* *fz* *Ped.* *\* Ped.*

*leggiere.* *cres.* *Ped.* *Ped.* *Ped.* *Ped.*

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This page of musical notation is for a piano piece, likely in the style of a 19th-century composer. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), dynamics (e.g., *p*, *f*, *ff*, *p*, *f*), and performance markings (e.g., *accelerando*, *rit.*, *a tempo*, *Parlando*). The piece is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes many slurs, ties, and pedaling markings (e.g., *Ped.*, *\* Ped.*). The piece begins with a *Parlando* section, followed by a *rit.* section, then a *ff* section, and finally a *p* section. The notation is highly complex, with many slurs and ties, and the piece ends with a *p* marking.



Con espressione. ♩ - 72.  
cantabile.

*p* Ped. Ped. Ped. armonioso Ped. Ped.

*rit.* 3 *a tempo.* Ped. 8 Ped. Ped. Ped. Ped. Ped.

*rit.* *a tempo. dolce.* Ped. Ped. Ped. Ped. Ped.

*con dolore.* Ped. Ped. Ped. Ped. \*

8 *a tempo.* *poco animato.* Ped. Ped.

*cres.* *sonore.* *fz* *mf* *cres.* *rit.* Ped. Ped. Ped. Ped. Ped. Ped. Ped.



[illegible]



First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings (1, 2, 3, 4, 5) and a final measure with a fermata. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by "Ped." and a star symbol.

Second system of musical notation. The right hand continues the intricate melodic pattern with various fingerings. The left hand accompaniment includes some chords and rests. Pedal points are marked with "Ped." and a star symbol.

Third system of musical notation. The right hand has a descending melodic line with fingerings. The left hand accompaniment consists of chords and single notes. Pedal points are indicated by "Ped." and a star symbol.

Fourth system of musical notation. The right hand features a melodic line with fingerings. The left hand accompaniment includes chords and single notes, with markings for "r.h." and "l.h.". Pedal points are marked with "Ped." and a star symbol.

Fifth system of musical notation. The right hand has a melodic line with fingerings. The left hand accompaniment includes chords and single notes, with markings for "r.h." and "poco rit.". Pedal points are marked with "Ped." and a star symbol.

Sixth system of musical notation. The right hand features a melodic line with fingerings. The left hand accompaniment includes chords and single notes, with markings for "rit.", "a tempo.", "p largamento.", and "simili.". Pedal points are marked with "Ped." and a star symbol.



8

First system of a piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Pedal markings are present below the left hand. The tempo changes from *rit.* to *a tempo.*

*rit.* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of the piano score. The right hand continues with dense sixteenth-note passages. The left hand has a steady accompaniment. A *cres.* marking is above the right hand. The system ends with a *ff strepitoso.* marking.

*cres.* *ff strepitoso.*

Ped.

Third system of the piano score. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Pedal markings are present. The system includes a *tutta forza.* marking.

*tutta forza.*

Ped. Ped. Ped.

Fourth system of the piano score. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Pedal markings are present. The system includes a *tutta forza.* marking.

*tutta forza.*

Ped. Ped. Ped.

Fifth system of the piano score. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Pedal markings are present. The system includes a *tutta forza.* marking.

*tutta forza.*

Ped. Ped. Ped.

Sixth system of the piano score. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Pedal markings are present. The system includes a *tutta forza.* marking.

*tutta forza.*

Ped. Ped. Ped.

Seventh system of the piano score. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Pedal markings are present. The system includes a *tutta forza.* marking.

*tutta forza.*

Ped. Ped. Ped.



# SPRING BLOSSOMS.

(FRUHLINGSBLÜTHEN.)

William Basye.

Tempo di Polka. ♩ 100.

Polka Caprice.

*Giocoso.*

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Tempo di Polka. ♩ 100.' and the character is 'Giacoso'. The piece is titled 'Spring Blossoms' (Fruhlingsblüthen) by William Basye. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions like 'Ped.' (pedal) and 'cres.' (crescendo) are present. The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (p) marking. The second system has a 'Ped.' marking. The third system has a 'cres.' marking. The fourth system has a 'Ped.' marking. The fifth system has a 'Ped.' marking. The score ends with a final cadence.



First system of musical notation, featuring a treble and bass staff with complex fingerings and slurs.

Second system of musical notation, including a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

Third system of musical notation, featuring multiple "Ped." (pedal) markings and asterisks.

Fourth system of musical notation, including a *cres.* (crescendo) marking and a *TRIO. dolce. cantabile.* section.

Fifth system of musical notation, featuring multiple "Ped." (pedal) markings.

Sixth system of musical notation, including first and second endings marked "1." and "2."




5 1 2 1 5 1 4 1 5 2 1 3 1 4 3 5 3 4 1 5 2 4 1 5 1 4 1 2 1 5 1 4 3 2 1 4 2

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a series of eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1-5. The piano accompaniment consists of chords and single notes in the left hand, with some measures marked "Ped." (pedal). The score is presented on a single page with a decorative border.

[illegible]

Repeat from the beginning to  then close with CODA.

## CODA.

**CODA.**

The musical score for the Coda section of 'The Swan' is written for piano. It consists of a single system with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The melody in the right hand is highly rhythmic, featuring many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a final chord marked 'ff' (fortissimo).



# MAY MORNING.

## MAZURKA - CAPRICE.

Tw'as in the glorious month of May,  
When all the buds were blowing,  
I felt—ah me, how sweet it was!—  
Love in my heart a growing.

Tw'as in the glorious month of May,  
When all the birds were quiring,  
In burning words I told her all  
My yearning my aspiring.

H. Heine.

H. R. Grosjean.

Moderato. ♩ - 120.

The musical score is written for piano and consists of 120 measures. It begins with a tempo marking of 'Moderato' and a quarter note equal to 120 beats. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and ornaments. Dynamic markings include 'p' (piano), 'f' (forte), and 'cres.' (crescendo). Tempo markings include 'a tempo' and 'rit.' (ritardando). Pedal markings are indicated by 'Ped.' and asterisks (\*). The score is divided into several systems, each containing a treble and bass staff. The first system includes a piano introduction with a 'p' marking. The second system features a 'cres.' marking and a 'Ped.' marking. The third system includes a 'rit.' marking and a 'Ped.' marking. The fourth system includes a 'Ped.' marking and a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a 'Ped.' marking. The sixth system includes a 'Ped.' marking and a 'Ped.' marking. The seventh system includes a 'Ped.' marking and a 'Ped.' marking. The eighth system includes a 'Ped.' marking and a 'Ped.' marking. The ninth system includes a 'Ped.' marking and a 'Ped.' marking. The tenth system includes a 'Ped.' marking and a 'Ped.' marking. The eleventh system includes a 'Ped.' marking and a 'Ped.' marking. The twelfth system includes a 'Ped.' marking and a 'Ped.' marking.



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and a final sixteenth-note triplet. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the bass staff in measures 1, 2, 3, and 4. A dynamic marking of *f* (forte) appears in measure 2.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns, including a triplet of eighth notes in measure 5 and a triplet of sixteenth notes in measure 6. The left hand accompaniment includes chords and moving lines. Pedal points are marked in measures 5, 6, 7, and 8. A dynamic marking of *f* is present in measure 5.

Third system of musical notation, measures 9-12. The right hand features a triplet of eighth notes in measure 9 and a triplet of sixteenth notes in measure 10. The left hand accompaniment includes chords and moving lines. Pedal points are marked in measures 9, 10, 11, and 12. A dynamic marking of *f* is present in measure 9.

Fourth system of musical notation, measures 13-16. The right hand continues with intricate melodic patterns, including a triplet of eighth notes in measure 13 and a triplet of sixteenth notes in measure 14. The left hand accompaniment includes chords and moving lines. Pedal points are marked in measures 13, 14, 15, and 16. A dynamic marking of *f* is present in measure 13.

Fifth system of musical notation, measures 17-20. The right hand features a triplet of eighth notes in measure 17 and a triplet of sixteenth notes in measure 18. The left hand accompaniment includes chords and moving lines. Pedal points are marked in measures 17, 18, 19, and 20. A dynamic marking of *f* is present in measure 17. The tempo marking *rit. - - ard. a tempo.* is placed above the right hand staff in measure 17.

Sixth system of musical notation, measures 21-24. The right hand continues with intricate melodic patterns, including a triplet of eighth notes in measure 21 and a triplet of sixteenth notes in measure 22. The left hand accompaniment includes chords and moving lines. Pedal points are marked in measures 21, 22, 23, and 24. A dynamic marking of *f* is present in measure 21.



A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes, with a "Ped." (pedal) marking under the first measure. The voice part is in the upper register, featuring a series of notes and rests, with a "Ped." (pedal) marking under the first measure. The score is written in a single system, with the piano part on the left and the voice part on the right. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a single system, with the piano part on the left and the voice part on the right. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a single system, with the piano part on the left and the voice part on the right. The key signature is one sharp (F#), and the time signature is 4/4.

Musical score for "The Merry Widow" waltz, measures 1-10. The score is in 3/4 time, key of A major. It features a piano introduction with a "cres." marking and a "Ped." instruction. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, a "cantabile" marking, and a "mf" dynamic. The piece concludes with a "Ped." instruction and a double bar line.

May.

3 1 2 3 4 2

4

1 3

2 1 3 2 2 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for the piano part of "L'Espresso" by Debussy. The score is written in G major (one sharp) and 3/4 time. It features a complex melodic line in the right hand with many slurs and fingerings (e.g., 4 3 1 3, 4 3 2, 1 2 1, 4 3 1 3). The left hand provides harmonic support with chords and single notes, often marked with "Ped." (pedal) and "5" (fifth). A "sempre cres." (sempre crescendo) marking is present over the middle section. The piece concludes with a final chord marked "f" (forte).

[illegible]

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system includes the vocal melody and piano accompaniment. The piano part features a prominent bass line with many triplets and a right hand with chords and single notes. The second system continues the vocal melody and piano accompaniment, ending with a final chord marked with a forte (f) dynamic. The score is labeled with "Ped." (Pedal) at various points, indicating where the piano pedal should be used. The tempo is marked "Allegretto".



*leggiere.*

*rit. a tempo.*

*mf*

*f*

Repeat from the beginning to ♯: then go to the finale



# FINALE.

The musical score is divided into two systems. The first system consists of five measures, each with a piano (p) and bass staff. The piano staves feature complex melodic lines with numerous slurs and fingerings (1-5). The bass staves provide harmonic support with chords and moving lines. Pedal markings (Ped.) are placed below the bass staves of the first, second, third, fourth, and fifth measures. A dashed line with the number '8' above it spans the first four measures. The second system also consists of five measures. The piano staves continue the melodic development. The bass staves show a progression of chords, with the final measure marked with a forte (f) dynamic. Pedal markings (Ped.) are present under the first, second, and third measures. A dashed line with the number '8' above it spans the first three measures. The final measure of the second system is marked with a fortissimo (ff) dynamic and a double bar line. A small asterisk (\*) is located below the bass staff of the fourth measure, and another Ped. marking is at the end of the system.



# VALSE MIGNONNE.

Louis Conrath.

Allegretto.  $\text{♩} = 80$ .

*rit.*

*a tempo.*

*f* *p*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*cres - - - cen - - - do.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 2 4 3 2 3 2, 3 2 1, 2 3 2 1 4 3, 2 4 3 2 4, 3 4, 2 3 1 2 3 1). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic lines with fingerings (e.g., 2 4 3 3, 3 1 2 1, 3 4 2 3, 1 3 1 2 1, 3 4 3, 2 3 1 3 1, 2 3 1, 1 3 1). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic lines with fingerings (e.g., 2 4 3 2 3, 3 2 1 4 3 2 4, 2 3 4, 2 4 3 2 4, 2 3 4, 2 3 4, 2 1). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic lines with fingerings (e.g., 2 4 3 3, 3 2 1 2 1, 3 4 3, 1 3 1 2 1, 5 4 3 2 1 3, 2 3 1 3 2, 4 3 1 2 1 3, 2 1 2 1 4 3). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with accents (>) and fingerings (e.g., 2 3, 2, 2, 3, 2, 2, 2). Bass staff contains chords and single notes. Dynamics include *p*. Pedal markings (*Ped.*) are present under the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with accents (>) and fingerings (e.g., 2, 2, 2, 3, 3, 3, 2). Bass staff contains chords and single notes. Dynamics include *cres-*, *cen-*, *do*. Pedal markings (*Ped.*) are present under the bass staff.



*giocoso.*

First system of musical notation for the piece, marked *giocoso.* The system consists of a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. Dynamics include *p* (piano) and *f* (forte). Pedal markings are indicated by "Ped." and asterisks (\*) below the bass staff.

Second system of musical notation. It continues the piece with similar notation. It includes first and second endings, marked "1." and "2." at the end of the system. Dynamics include *p* and *f*. Pedal markings are present.

*Parlante.*

Third system of musical notation, marked *Parlante.* This section features more complex fingerings and articulation, indicated by numbers (1-5) and 'x' marks above the notes. The notation includes a grand staff with treble and bass clefs. Pedal markings are present.

Fourth system of musical notation. It continues the piece with similar notation. Dynamics include *f* (forte). Pedal markings are present.

Fifth system of musical notation. It continues the piece with similar notation. Dynamics include *cres.* (crescendo). Pedal markings are present.

Sixth system of musical notation. It continues the piece with similar notation. Dynamics include *cres.* (crescendo). Pedal markings are present.



*p* *rit.* *a tempo.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*cres.* *cen.* *do.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*







# LA CHARMEUSE.

(THE CHARMER.)

## GAVOTTE.

Richard Ferber Op. 66.

Moderato. ♩ - 120.

The musical score is written for piano in 2/4 time, marked Moderato (120 bpm). It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melody in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system features a more complex melody with many beamed notes. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). Pedal markings 'Ped.' are placed below the bass line at several points. Fingering numbers (1-5) are written above many notes. There are also asterisks (\*) and a 'h.' marking in the fourth system.







8

First system of musical notation, measures 1-4. The treble staff contains complex chords and arpeggiated figures with fingerings 1, 2, 4, 2, 1 and 4, 5, 3. The bass staff features a steady eighth-note accompaniment. Pedal points are indicated below the bass staff for measures 1, 2, 3, and 4.

Ped. Ped. Ped. Ped.

Second system of musical notation, measures 5-8. The treble staff continues with arpeggiated patterns, including a triplet of eighth notes. The bass staff has a more active line with eighth notes. Pedal points are marked with asterisks in measures 5, 6, 7, and 8.

\* Ped. \* Ped. \* Ped. \* Ped.

Third system of musical notation, measures 9-12. The treble staff shows descending and ascending arpeggiated lines with fingerings 2, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The bass staff has a simple accompaniment. Pedal points are indicated in measures 9, 10, 11, and 12.

Ped. \* Ped. \* Ped. Ped.

Fourth system of musical notation, measures 13-16. The treble staff features a rapid ascending and descending scale-like passage with fingerings 1, 2, 3, 4, 5, 3, 2, 1. The bass staff has a steady accompaniment. Pedal points are marked in measures 13, 14, 15, and 16.

Ped. \* Ped. \* Ped. Ped.

*dolce.*

Fifth system of musical notation, measures 17-20. The tempo/mood changes to *dolce*. The treble staff has a more melodic line with slurs. The bass staff continues with a steady accompaniment. Pedal points are indicated in measures 17, 18, 19, and 20.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Sixth system of musical notation, measures 21-24. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Pedal points are indicated in measures 21, 22, 23, and 24.

Ped. Ped. Ped. Ped. Ped. Ped. \*



*piu animato.*

First system of a piano piece. The right hand features a rapid, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. The system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking towards the end. Pedal points are indicated below the bass staff at various intervals.

*a tempo.*

Second system of the piano piece. It starts with a forte (*f*) dynamic and includes a *molto riten.* (very much ritenuto) marking. The tempo is marked *a tempo.* The right hand continues with intricate passages, while the left hand has a more rhythmic accompaniment. Pedal points are marked throughout the system.

*a tempo.*

Third system of the piano piece. It begins with a *rall.* (rallentando) marking. The right hand features a series of chords and arpeggios. The left hand has a simple accompaniment. Pedal points are indicated below the bass staff.

Fourth system of the piano piece. It includes a crescendo (*cres.*) marking and a forte (*f*) dynamic. The right hand has a melodic line with some grace notes. The left hand provides a harmonic accompaniment. Pedal points are marked below the bass staff.

*grazioso.*

Fifth system of the piano piece, marked *grazioso.* The right hand features a series of rapid, grace-note-like passages. The left hand has a simple accompaniment. Pedal points are indicated below the bass staff.

Sixth system of the piano piece. It begins with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes. The left hand provides a harmonic accompaniment. Pedal points are marked below the bass staff.



First system of musical notation, piano part. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the staff.

Second system of musical notation, piano part. Continues the melodic and harmonic development. Includes a forte (*f*) dynamic marking in the right hand. Pedal points are indicated below the staff.

Third system of musical notation, piano part. Features a *Tempo primo.* instruction. The right hand has a *p riten.* (piano, ritenuto) marking. The system ends with a double bar line and repeat signs. Pedal points are indicated below the staff.

Fourth system of musical notation, piano part. Includes a *cres.* (crescendo) marking in the right hand. The system concludes with the word **FINALE.** in large, bold letters. Pedal points are indicated below the staff.

Fifth system of musical notation, piano part. Continues the musical material. Includes a piano (*p*) dynamic marking in the right hand. Pedal points are indicated below the staff.

Repeat from the beginning  
to 8: then go to the finale

Sixth system of musical notation, piano part. This system contains the repeat sign and the number 8, indicating the start of the first system. It includes a forte (*f*) dynamic marking and ends with a double bar line and repeat signs. Pedal points are indicated below the staff.



# THE DUDE'S MARCH.

I. F. Wagner. — Carl Sidus.

Allegro  $\text{♩}$  - 120.

*f* *sf* *mf*

*Ped.* \*

*sf* *f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*Ped.* \*

*sf* *f*

*sf* *f*

*Ped.* \*

1. 2.

*sf* *f*

*sf* *f*

*Ped.* \*



TRIO.

First system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The music features a series of chords and single notes, with fingerings indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The system ends with a double bar line.

Second system of musical notation for the Trio section. It continues the musical theme with various chordal textures and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a double bar line.

Third system of musical notation for the Trio section. This system includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending continues the piece. Pedal points are marked throughout.

Fourth system of musical notation for the Trio section. It features a mix of sustained chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. The system ends with a double bar line.

Fifth system of musical notation for the Trio section. This system also includes a repeat sign with first and second endings. The first ending leads back to the beginning of the Trio, and the second ending leads to the finale. Pedal points are marked.

\* Repeat from the beginning to ♯: then go to the finale.

FINALE.

Sixth system of musical notation for the Trio section, labeled FINALE. It features a series of chords and single notes, with fingerings indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The system ends with a double bar line.



# PHILOPENA.

(VIELLIEBCHEN.)

## GAVOTTE.

Fritz Spindler.

Moderato.  $\text{♩} = 88$ .

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked 'Ped.' and asterisks '\*' are used for specific measures.

System 1: Treble staff starts with a piano (p) dynamic. Bass staff has a whole rest. Pedal markings are present under measures 2, 3, 4, 5, 6, and 7. An asterisk is under measure 7.

System 2: Treble staff continues the melody. Bass staff has a whole rest. Pedal markings are present under measures 1, 2, 3, 4, 5, 6, 7, and 8. An asterisk is under measure 4. A mezzo-forte (mf) dynamic is marked in measure 6.

System 3: Treble staff continues the melody. Bass staff has a whole rest. Pedal markings are present under measures 1, 2, 3, 4, 5, 6, 7, and 8. An asterisk is under measure 5.

System 4: Treble staff continues the melody. Bass staff has a whole rest. Pedal markings are present under measures 1, 2, 3, 4, 5, 6, 7, and 8. An asterisk is under measure 2.

System 5: Treble staff continues the melody. Bass staff has a whole rest. Pedal markings are present under measures 1, 2, 3, 4, 5, 6, 7, and 8. An asterisk is under measure 1. A forte (f) dynamic is marked in measure 8.



*Frolo.*

Handwritten musical score for a piece titled "Frolo." The score is written on two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The time signature is 4/4. The piece begins with a piano (*p*) dynamic marking. The melody in the Treble staff features various fingerings (1-5) and slurs. The Bass staff provides harmonic support with chords and single notes, including a pedal point marked "Ped." in several measures. The score concludes with a double bar line and a decorative flourish.

Musical score for "L'Espresso" by Debussy, Op. 27, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The melody is in the right hand, and the accompaniment is in the left hand. The score includes fingerings, dynamics (p, f), and articulation marks (accents, slurs).

The image shows a musical score for 'The Song of the Lark' by Robert Schumann, Op. 10, No. 4. The score is in G major, 3/4 time, and consists of two systems. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The score includes dynamic markings like 'cres.' and 'p', and performance instructions like 'Ped.' and 'Ped.'.

[illegible]

Repeat from the beginning to 8: then go to the finale

**FINALE.**

*accel.*

*f*

*Ped.*



# POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka  $\text{♩} = 100$ .

Secondo.

The musical score for "Polka Gracieuse, Secondo" is written for piano and bass. It begins with a treble staff and a bass staff. The first system shows the piano part with a *p* dynamic and the bass part with a *p* dynamic. The second system continues with the piano part and a *mf* dynamic. The third system features a *cres.* marking and a *mf* dynamic. The fourth system includes a *f* dynamic. The fifth system concludes with a *dim.* marking and a *f* dynamic. The score is marked with various fingerings and includes a repeat sign at the end.



# POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka  $\text{♩} = 100$ .

Primo.

The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with dynamic markings and fingerings.

**System 1:** The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The system concludes with a crescendo (*cres.*) marking.

**System 2:** This system includes first and second endings, indicated by "1." and "2." above the staff. It features a forte (*f*) dynamic followed by a piano (*p*) dynamic, and then a mezzo-forte (*mf*) dynamic.

**System 3:** The third system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic. It concludes with a forte (*f*) dynamic.

**System 4:** The fourth system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic. It concludes with a forte (*f*) dynamic.

**System 5:** The final system includes a ritardando (*rit.*) marking and a forte (*f*) dynamic. It concludes with a forte (*f*) dynamic and a diminuendo (*dim.*) marking.



Secondo.

*a tempo.*

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and quarter notes. Bass staff has a simple accompaniment of dotted half notes. A piano (*p*) dynamic marking is present in the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the third measure of the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melody. Bass staff has a simple accompaniment. A crescendo (*cres.*) marking is in the first measure of the bass staff. A piano (*p*) dynamic marking is in the fifth measure of the treble staff. A double bar line is present after the fourth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody. Bass staff has a simple accompaniment. A crescendo (*cres.*) marking is in the fifth measure of the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody. Bass staff has a simple accompaniment. A crescendo (*cres.*) marking is in the fifth measure of the treble staff.



*a tempo.*

**Primo.**

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#) and a 2/4 time signature. The vocal part is written in a single treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte). The lyrics 'The Rose Tree' are written below the vocal line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the first two staves of the piano part. The second system contains the next two staves, which include a "cres:" marking and a "f" (forte) dynamic. The score ends with a double bar line and repeat dots.

***Cantabile.***

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a half note G3, followed by a half note F3, and a half note E3. The second system contains the next five measures. The melody continues with a quarter note D5, followed by a quarter note C5, and a quarter note B4. The bass line continues with a half note D3, followed by a half note C3, and a half note B2. The piece concludes with a final measure in the first system, where the melody is a quarter note G4 and the bass line is a half note G3.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a range of approximately two octaves. The second system consists of two staves, both with treble clefs and a key signature of one flat. The melody continues on the upper staff, while the lower staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and a 'cres.' (crescendo) marking. The piece concludes with a final cadence on the second staff.

8

*cres.*



Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. The system concludes with a *cres.* marking.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff has *f* and *p* dynamic markings.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has *cres.* and *sf* dynamic markings.



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff contains a simple accompaniment of single notes. The melody consists of five measures, each containing a sequence of notes with fingerings indicated by numbers 1-5. The first measure starts with a piano (pp) dynamic marking. The notes in the melody are: G4 (4), F#4 (2), E4 (1), D4 (2), C4 (5), B3 (4), A3 (5), G3 (2), F#3 (1), E3 (2), D3 (4), C3 (5), B2 (4), A2 (4), G2 (4), F#2 (1), E2 (1), D2 (3), C2 (4), B1 (2), A1 (1), G1 (5), F#1 (4).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures. The treble clef part features a melody with notes G4, A4, B4, and A4, with fingerings 3, 1, 2, and 5 respectively. The bass clef part provides a harmonic accompaniment with notes G3, A3, B3, and A3, with fingerings 5, 2, 1, and 4 respectively. The second system also consists of three measures. The treble clef part continues the melody with notes G4, A4, B4, and A4, with fingerings 3, 1, 2, and 5. The bass clef part continues the accompaniment with notes G3, A3, B3, and A3, with fingerings 5, 2, 1, and 4. The score includes dynamic markings 'cres.' and 'mf', and a tempo marking 'mod.'.

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef. The key signature has one flat (B-flat). The melody is in the upper staff, and the accompaniment is in the lower staff. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a final chord.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in treble clef with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 2/4. The piece consists of 16 measures. The melody is primarily in the upper register, featuring eighth and sixteenth notes, often beamed together. The accompaniment is in the lower register, featuring quarter and eighth notes, with some rests. The score includes dynamic markings such as "mf" (mezzo-forte) and "f" (forte). The piece concludes with a final cadence in the 16th measure.

[illegible]



## 55



Primo.

First system of musical notation, measures 1-8. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present at the beginning.

Second system of musical notation, measures 9-16. The right hand continues the melodic development with more complex ornaments. The left hand accompaniment remains consistent. A dashed line above the right hand staff indicates a continuation of a phrase.

*rit.* *a tempo.*

Third system of musical notation, measures 17-24. The right hand has a melodic line with a *rit.* (ritardando) marking and a *a tempo.* (return to tempo) marking. The left hand has a *dim.* (diminuendo) marking. The dynamic marking *p* (piano) is at the end of the system.

Fourth system of musical notation, measures 25-32. The right hand features a series of chords and single notes. The left hand accompaniment consists of single notes and rests.

Fifth system of musical notation, measures 33-40. The right hand has a melodic line with ornaments. The left hand accompaniment consists of single notes and rests.

*accel.* *cres.*

Sixth system of musical notation, measures 41-48. The right hand has a melodic line with ornaments. The left hand accompaniment consists of single notes and rests. The dynamic marking *cres.* (crescendo) is present. The system ends with a double bar line.



# THE WILD ROSE.

(HAIDEN RÖSLEIN.)

Franz Schubert.

Moderato ♩ - 76.

1. Sah ein Knab' ein Rös - lein steh'n, Rös - lein auf der Hai - den,  
*Con tenerezza.*

1. Once a boy a wild rose spied, In the hedge-row grow - ing;

*pp*

War so jung und mor - gen - schön, Lief er schnell es nah' zu seh'n,

Fresh in all her youth - ful pride, When her beau - ties he de - scried,

Sah's mit vie - len Freu - den. Rös - lein, Rös - lein, Rös - lein roth,  
*rit.* quite slow.

Joy in his heart was grow - ing. Lit - tle wild - rose, wild - rose red,

*ritard.*  
*pp*

Rös - lein auf der Hai - - den.  
*a tempo.*

In the hedge - row grow - ing.



3. Und der wil - de Kna - be brach's, Rös - lein auf der Hai - den;  
 2. Kna - be sprach: ich bre - che dich, Rös - lein auf der Hai - den!

2. Said the boy "I'll gath - er thee, In the hedge - row grow - ing!"  
 3. Thoughtless - ly he pull'd the rose, In the hedge row grow - ing;

3. Rös - lein wehr - te sich und stach, Half ihr doch kein Weh und Ach,  
 2. Rös - lein sprach: "ich ste - che dich, Dass du e - wig denkst an mich,

2. Said the rose "Then I'll pierce thee That thou may'st re - mem - ber me,  
 3. But her thorns their spears op - pose, Vain - ly he la - ments his woes, With  
*cres.*

3. Musst' es e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,  
 2. Und ich will's nicht lei - den." Rös - lein, Rös - lein, Rös - lein roth,  
*ritard.*

2. Thus re - proof be - stow - ing." Lit - tle wild - rose, wild - rose red.  
 3. pain his hand is glow - ing. Lit - tle wild - rose, wild - rose red,  
*pp*

3. Rös - lein auf der Hai - den.  
 2. Rös - lein auf der Hai - den.  
*a tempo.*

2. In the hedge - row grow - ing.  
 3. In the hedge - row grow - ing.



# MORNING BRIGHT.

(MORGEN LICHT.)

Translation by H. Hartmann.

Music by A. Goring Thomas.

Allegretto non troppo. ♩ - 92.

*mf leggiero con grazia.*

2. Ihr Gesang lockt mit Klang Horcher von der Stätten viel; Wonnberauscht wird wer lauscht

1. Morgen licht steig in Sicht; Gern schau ich in Dein Gesicht; Nur wie Fein - liebchen mein

*cres.* *poco rit.*

1. Morning bright rise to sight Glad am I thy face to see ..... Once I love all a - bove  
2. When she sings soon she brings List'ners out of ev' - ry cot Pensive swains hush their strains

2. Threm hellen Sai - ten - spiel .....

1. Bist Du Morgen ros'ger ..... nicht .....

*pp a tempo.*

1. Has a ruddy face like thee .....  
2. All their sorrows are for - got .....



2. Hehr und hold, treu wie Gold Reicht an sie kein Weib her-an;      Au-gen wahr,  
 1. Ro-sen sind nicht so lind Als vom Mor-genthau be-netzt      Ihr Ge-sicht

1. Fainter far, ro-ses are, Tho' with morn-ing dew-drops bright      Ne'er was fur  
 2. She is fair past compare, One small hand her waist can span      Eyes of light,

*pp*

*Ped.*      *Ped.*      \* *Ped.*      *Ped.*      *Ped.*

2. sternen klar Ue-bertreff' sie wer da kann.....  
 1. li-ten-licht; Nichts so weich und zart ge-schätzt.....

*poco rit. p a tempo.*

1. soft like her Milk it-self is not so white.....  
 2. stars tho' bright, Match those eyes you ne-ver..... can

*colla voce.*      *a tempo.*      *p*      *rit.*

*Ped.*

Mor-gen-licht      steig' in Sicht      Gern schau ich in Dein Gesicht;      Nur wie Fein-  
*a tempo.*

Morn-ing bright,      rise to sight,      Glad am I thy face to see,      Once I love

*leggiero.*

*Ped.*      *Ped.*      *Ped.*      *Ped.*      *Ped.*



liebchen mein *rit.* Bist Du Morgen ros'-ger nicht. .... 1.  
a tempo.

all a - bove, Has a rud - dy face like thee.....

*colla voce. cres.* a tempo. *p*

*Ped.* *Ped.* \*

2. Mor - - gen - licht

steig'..... in  
cres.

Morn - ing bright rise ..... to

*p*

Sicht..... Gern schau ich in Dein..... Ge-sicht.  
cres.

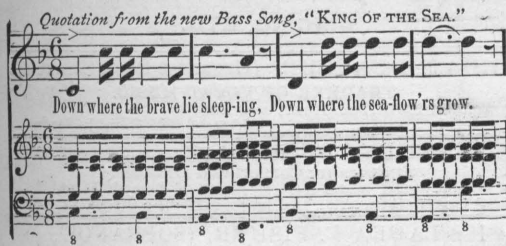
sight..... Glad am I thy face..... to see.

*cres.* *f* *colla voce.* *f*

*Ped.*



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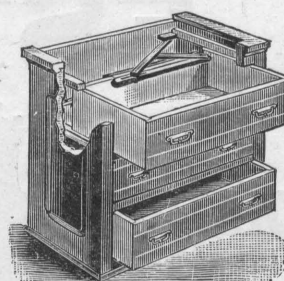
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## THE DIFFERENCE BETWEEN STUDYING AND CRAMMING.

BY DR. A. C. MCKENZIE,

Royal Academy of Music, London.

There are two very different methods of acquiring knowledge of any kind. One is a healthful mode, and productive of lastingly beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study which commands ultimate success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly during the last few years of his life, that his early training had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a proper and thorough knowledge of the elements of music.

An intimate acquaintance with the general laws of part-writing, modulation, etc., not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore teachers and students should give as much attention to the study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony,

and the question is often asked: "Which book do you recommend? Which method shall I pursue?" Now in former times, not so very long ago, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is, however, to make the science as concise and clear as possible. The simplest method is assuredly the best.

After a considerably varied and extended professional life, I am happy to state that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in the complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

No confidence should be placed in those who preach that musical art has already gone too far—that it is incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may if we seek, find good in the music of yesterday and also of today.—*Musical Standard*.

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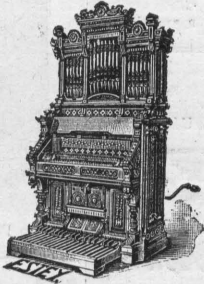
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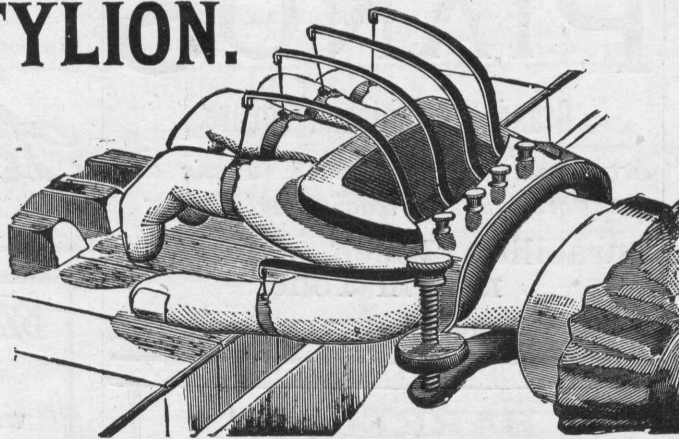
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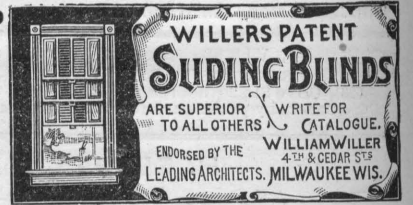
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